THE

Hindu Message

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CONTENTS.

A Vision of India:
India's Places of Pilgrimage: By K. S. Ramaswamy Sastri, B.A., B.L. 165

Great Thoughts: 165

Events of the Week. 166

Leader:
Sexual Morality, Then and Now, 167

Historical and Scientific:
Lectures on Indian Music. By M. S. Ramaswamy Aiyar, B.A., B.L., L.T., 168
An Essay on History. By T. S. Rajagopalan. 170

The Hindu Message stands for

(1) Self-Government for India within the British Commonwealth,

(2) Co-operation with the different communities of India without prejudice to Hindu Dharma,

(3) Education of the Hindus as an integral part of the Indian Nation,

(4) Advancement of Material prosperity on a spiritual basis and

(5) Dissemination of pure Hindu Culture.

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A Vision of India.

INDIA'S PLACES OF PILGRIMAGE.

By K. S. Ramaswami Sastri, B.A., B.L.,

Upon the bright bed of Eternity
  Thou sleepst here in all-seeing yogic sleep.
  The music of the spheres doth always keep
True time with Thy will's perfect melody.
Here thrilled the King with God-love's ecstacy
  With tears in eyes that did with rapture weep.
  With quivering frame he rose to march and sweep
The demons who caused Sita misery.
In this sweet town how many happy days
  Amidst its alternating dales and hills
  In my bright poesy-crowne'd youth I spent!
Again to have Sri Padmanabha's Grace
  I went. His thought my heart with sweetness fills.
  And dowers me with devotion's ravishment.

Great Thoughts.

The worth of a horse is known by its speed; the value of oxen by their carrying power, the worth of a cow by its milk, and that of a wise man by his speech.

Worldly fame and pleasure are destructive to the virtue of the mind; anxious thoughts or apprehensions are injurious to the health of the body.

Those men are wise who do not desire the unattainable, who do not love to mourn over what is lost, and are not overwhelmed by calamities.

Depend not on another; rather lean
Upon thyself; trust to thine own exertions:
Subjection to another's will gives pain;
True happiness consists in selfreliance.

God does not regard what amount of evil each person may be able to do, but what amount of evil he may have a mind to do.

Kind looks, kind words, kind acts, and warm hand-shakes—these are secondary means of grace when men are in trouble, and are fighting their unseen battles.

Greatness lies not in being strong, but in the right use of strength; and strength is not used rightly when it only serves to carry a man above his fellows for his own solitary glory.

Would you always remain young, and would you carry all joy and buoyancy of youth into your maturer years? Then have care concerning but one thing—how you live in your thought world.

Events of the Week

In the Indian Legislative Assembly on July 2, in answer to an interpellation by Mr. M. K. Reddi, the Honourable Mr. A. C. Chatterjee said that the amount paid to Reuter's Agency for supply of news to Government is Rs. 55, 200 a year. This payment covers the cost of copies supplied to officials of the Government of India as well as Local Governments. The amount paid to the Indian News Agency by the Government of India in 1922—23 was Rs. 22,740. Reuter's messages are supplied to 76 officers in the Government of India and 28 in the Local Governments. The payment to the Agency is a lump sum payment as stated above. The Indian News Agency receives Rs. 30 a month for each set of copies supplied. The number of Government of India officials receiving copies of Indian News Agency Messages during the past year was 60. It is considered necessary for administrative reasons that certain Government Officials should receive news of public importance as soon as possible.

* * *

Mr. B. G. Herniman has sent the following cable dated London July 31 to the "Bombay Chronicle":—

The Viceroy's claim that Indians have gained a point in the decision regarding immigration is not justified. The White Paper, while declaring that Government cannot countenance legislation involving racial discrimination, states the Governor of Kenya will be instructed to submit proposals for the control of immigration in the economic interests of Natives. Such control in practice will apply exclusively to Indians and the way thus opened, White Settlers will achieve their object of restricting Indian immigration.

The three economic grounds for restriction—subordinate clerical service, handi-crafts, and small trades—apply exclusively to Indians, whereas the White Paper does not mention farming on large scale, land-grabbing or political domination, which are a far greater menace to the development of the African Native.

* * *

The Bombay Legislative Council have adopted a resolution recommending that "untouchables" should be allowed to use all public water-supplies, chatrams, etc, which have been built out of public funds and to send their children to all public schools. The resolution is good,

* * *

The Bombay Labour Office estimates show a rise of two points in the cost of living index in the month of July compared with that of the preceding month.

* * *

Mr. Stanley Baldwin in course of his reply to the Ruhr debate, exemplified how the contraction of trade in Ruhr was felt between Liverpool and Calcutta. He said that India, supporting one of the largest populations of any country in the world, with a good Monsoon and every prospect of enjoying favourable exportation terms found she had none of the accustomed Central European markets for jute, hides, rice and seeds. The reaction was two fold. It would mean the cessation of progress and prosperity in India. India would be poorer than she would have been otherwise, and Lancashire suffered.

* * *

Mr Curran, the Immigration Commissioner, announces that he has warned the officials of all Trans-Atlantic lines against the repetition of yesterday morning's race to the quarantine station, when thirteen liners endangered the lives of thousands of passengers. According to the masters of several steamers, they raced up the Narrows at a speed of over fifteen knots so closely abreast that the passengers in different ships could atmost touch hands. A collsion anywhere would have affected many vessels.

* * *

That too much importance is placed on the teaching of arithmetic was the view of Professor Nunn, Principal of the London Day Training College, University of London, addressing 500 school teachers at a conference at Surbiton recently. Employers frequently complained that children were inadequately educated, especially with regard to arithmetic the Professor said, but he questioned whether the general estimate of the importance of arithmetic was correct. The irreducible minimum of arithmetic with which the average man and woman could live was less than most people supposed, and did not go much further than the ability to add up accounts. The professor did not say arithmetic was of no use, but its actual use in every-day life was exaggerated and many things taught in schools were of no more utility.

* * *

The London *Daily Express* says that the doctors are utilising photography to diagnose disease and make it visible to the eye. They hope to utilise the method for the early diagnosis of small-pox and other diseases, in order that patients may be isolated before the diseases become ineffective.

* * *

At the annual convention of osteopaths in New York Dr. Alfred Glascock affirmed that Americans were rapidly becoming a nation of food drunkards. "Overeating," he said, "is producing a generation whose main characteristics were a pendulous abdomen, a "U" neck, stopped shoulders, and a *debutante* slouch." Excessive addiction to sugary foods was denounced as the cause of numerous physical deformities.

* * *

In the Lords during the second reading of the East India Loans bill, Viscount Peel said that since the introduction of the bill last year the work of improving railways had been pursued vigorously during the current year. It was hoped to devote no less than 12 crores to the rebuilding of station yards and other work of this kind 3 and half crores to duplicating and quadrupling lines and strengthening of bridges. It was satisfactory to note that the working expenses in 1922 were reduced. Further decline was expected this year. Therefore there was reason to hope that the position of railways in future would be satisfactory.

* * *

The Swarajya says that Sir P. T. Chettiar is not standing for re-election for the Corporation Council-lordship. He was to have been nominated yesterday and in the usual course of things his election would have been unopposed. But for Tondiarpet Division we understand that Mr. Kumaraswamy Chetty (Sir Chetty's son) has been nominated and automatically returned Sir Chetty will continue both as Councillor and as President till the 1st November when his term expires. It is considered that this section of the Non-Brahmin leader has been taken as a result of some of the unpleasant happenings in the Corporation meetings recently.

* * *

Dr. H. Parameswara Iyer of Travancore who has changed his name to H. P. Waran—has been honoured by the London University with the degree of Doctor of Science. This is a rare distinction for an Indian. He has won a similar distinction from the Cambridge University also. This young man is a native of Kottarakara in Central Travancore and had a distinguished collegiate career in Madras.

* * *

For the first time an officer of the Indian Medical Service has been appointed Director of the Medical Service and the appointment has gone to Col. Bowle Evans, who has throughout served in the Army, and rendered distinguished service during the War and is Assistant Director of Medical Service, Poona District. The post of Director had hitherto been filled from the ranks of the Royal Army Medical Corps.

* * *

A Moulmein telegram to the *Rangoon Gazette* says: A tornado struck the Mupan quarter of Moulmein on Saturday afternoon, causing enormous damage and loses of life. The Babu Bhagwandas Saw Mill was completely wrecked and many houses were either blown down or unroofed. The top of a pagoda was blown off, one man being killed on the spot and 15 injured, several of whom have since died in the hospital. The damage is estimated at Rs. 7 lakhs.

The Hindu Message

Sexual Morality, Then and Now.

Everywhere in Modern India our *novi homines* are raising the cry of marriage reform as the indispensable concomitant of the aspiration for free citizenship and democratic advance on modern lines. Further, our new political leaders and popular "Councillors," so-called, in Municipalities raise everywhere the parrot cry for free and cumpulsory education in all public schools maintained by the state or local authorities. It was the late Mr. Gokhale who first brought this question into prominence, but did not live to inaugurate the present movement and introduce into it the safeguards needed to avert the evils developed in the system of State education prevailing in Great Britain. The Lord Bishop of Durham recently wrote:—"The State schools have brought to the masses of the people the power to read, but they have been as little successful as the Universities in giving to their students generally either the taste for good literature or the habit of reading... Our educational system tends unduly to develop the intellectual faculties while leaving the moral nature largely unguided; and we know but too well that mental culture alone, so far from creating habits of self-control may have the contrary effect. There could hardly be a more receptive soil for the evil seed than that which our industrial society provides." And yet it is this very Western—and British—system of public school and University education that is being adopted in full in India. We have said, too, already that our Basus, Patels, Gours, Sastris, and other public men want to go in for all sorts of reforms in the Indian system of marriage on purely Western lines. Only recently one of our supernatural and miraculous leaders of the revolution in the relations of the sexes which has cancelled in a decade the restrictions of female liberty, which the immemorial usage of European civilisation has hitherto maintained, has been sufficiently disconcerting....Sexual morality appears to be on the brink of complete disintegration. It is particularly to be observed that this sinister decay of sexual morality proceeds in spite of an ever more exacting and exalted theory of State functions." In the India of the past, the state never interfered with either the system of education, or of marriage, or the relations of the sexes which Manu, Yajnavalkya, Parasara and other Rishis laid down in the Smritis in order to carry out the aims of the Vedic religion. And what was the result in regard to our present topic of sexual morality. The late Sir Thomas Munro, who was a District Collector in the Madras Presidency and later rose to be its Governor, wrote:—"It will be an honour to the ladies of England if it can be stated that they are as chaste as the Brahmin women and the Hindu women of the higher classes." How much more must this be true at a time when so great an authority as the Bishop of Durham can assure us regarding the conditions in Great Britain that "the course of our social development has tended steadily in a direction unfavourable to sexual morality." Let us be warned, and in time, by the course of events there. Let us not further attempt to overthrow or deform the social system of our ancient people by introducing post-puberty and widow-marriages, and "civil" or inter-caste unions. Let us, before it is too late, unite to resist and expose the noisy Samajists of all varieties and the noisy patriots, so-called, who are abroad and bent on recasting our social and educational institutions. The only result of this insane and hideous policy of imitating the social institutions and customs of the West will be to destroy all the virtues which have adorned Indian woman kind from time immemorial to the present day. The Indian institutions, educational, matrimonial, economic, and political, and the ideals of virtue which they have helped to foster, especially among our women have their basis in the injunctions contained in the Eternal Vedas and in the Smritis revealed to us by the Rishis of yore. Let us not thoughtlessly adopt the attractive social novelties and fashionable pastimes which are introduced into this country by the representatives of Western civilisation only with a view to transform Hindu society, and especially to destroy the known virtues of our womankind. Especially, let us not adopt the shadowy and multiform charlatanry which was brought here from the West by the late Madame Blavatsky and promulgated in the name of unknown and intangible "Mahatmas"! Let us also never forget the fact that, as Western missionaries

and theosophists proclaim and propagate their revolutionary doctrines of universal brotherhood and democratic equality, the curses of racial arrogance and racial conflict spread everywhere, and the cause of true civilisation and morality, especially among the followers of the Sanatana Dharma, is ruined hopelessly and for ever.

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Historical and Scientific.

Lectures on Indian Music.

By M. S. Ramaswamy Aiyar, B.A., B.L., L.T.,

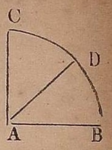
Lecture VI.

Psychology of Music.

1. Psychology deals primarily with thought-activity, feelings and will; and all the subdivisions of the subject come under one or another of these three essentials. But what relation subsists between them and Music? You start at a loud noise; but a sweet sound invariably creates instantaneous pleasure. Thus the loud noise and sweet sound first touch your feelings of pain and pleasure and cause 'Reflex Actions.' You then proceed to find out their cause; and that is an aspect of thought-activity, by virtue of which Associations of Ideas are formed between cause and effect. Morning Ragas, like Bhoopala, call to your mind the associations of the morning; and the swara letters are always associated with the sounds peculiar to them. Hence music-teaching seems to be based upon the principles of Reflex Action and the Association of Ideas; and when various kinds of sound are introduced into music, associations which these sounds convey in real life are called up and suitable feelings are expressed by means of the Reflex Action.

2. Most singers of the present day are stiff, inanimate and wooden when they sing. Either they do not feel their songs or manage to conceal their feelings. The latter is due to a fallacious notion that unfortunately prevails in some parts that a musician must sing in such a manner as nobody should know who it is that sings. By nature, all men are good elocutionists. Listen to a child pleading with its mother in long-drawn and tenderly inflected notes. As we grow up, this natural freedom of voice and gesture gets overlaid by an artificial repression. Yet, when suddenly caught or strongly moved, we forget our stiffness and become natural again. The great thing in singing a song is to let the feelings have full play in the voice, the face and even the gesture of body and limb; and the great secret of the singer's power over the hearts of his hearers lies in his total forgetfulness of self and surroundings and in entering heart and soul into the conception of the composer.

3. Music again, it is said, is the language of emotions. Emotion, like heat, is a form of energy. When it enters the body, its active power depends on the quality of the nerve substance over which it spreads. If the substance is a good conductor, the whole human frame is thrilled with emotion. If the nerve is a bad conductor, music produces no effect in him. The same idea has been graphically described thus:—Take a point A and draw a line AB to indicate "nerve-power." Draw another line AC perpendicular to AB; and let AC indicate "will-power." From the centre A at the distance AB, draw a circle. We thus have a quadrant CAB and shall consider it. Bisect the right angle CAB by a straight line drawn from A to meet the circumference CB at D. Then AD will be the line midway between the will-power and the nerve-power. It represents a well-balanced mind.



The more one moves from AD and marches towards AC, the stronger his will-power becomes and his nerve power if any weakens correspondingly; softer feelings disappear; music does not move him. But if he moves from AD towards AB, his will-power decreases and nerve-power increases. He becomes yielding to emotion and is carried away with music. The angle BAD is musical, while the angle CAD is unmusical. Capacity to appreciate music depends upon the position one occupies in the quadrant. Shylock stood exactly on the line AC, while Romeo and Juliet exactly on the line AB. Again Kaikeyi stood on AC, while Dasaratha stood on AB. In the former there is no room for will-power. Hence Kaikeyi out-beat Dasaratha. General education brings a man from AB nearer and nearer to AD, while music-teaching brings him from AC nearer and nearer to AD. Thus general and music teachings are absolutely necessary for a man's cultural life. Nero, who "fiddled when Rome burnt," furnishes to us a rather curious example of a man who was really a *strong-willed* person but studied music as a matter of intellectual—not emotional—pleasure.

4. The psychological effect of musical notes is, in itself, a serious study. In this connection Mr. Sibley observes: "the keynote is the point of finality and repose; the second degree of the scale suggests incompleteness; the major-third is bright and brilliant; but the minor is mournful and solemn; the fifth is emphatic; the major sixth is buoyant and the minor sad; and, lastly, the seventh degree conveys the feeling of longing or surprise." We shall however make our own inquiries about the matter.

5. In the period of babyhood, a child's eyes are almost closed and the sight, if any, is void of purpose. All the limbs of the body are quite at ease. There is serene tranquillity over the face and, for that matter, over the whole system. The tonic *Sa* represents that stage. For, while sounding it, you are in your own usual speaking voice and so make no effort. There is no strain given to any muscle or nerve of your body. Your face is bright and your eyes are almost closed. Hence the tonic or keynote *Sa* may like the babyhood be said to represent serene tranquillity and mark a *cheerful* note.

6. As the baby grows, it begins to feel a little disturbed by *sound and form* coming from outside. But the disturbance is vague and the child cannot recognise the sound or the form. It shows a tendency to forget the vague impressions caused from outside and to relapse into the original state of serene tranquility. "R1"—that is Komala *Ri*—represents this second stage. Unlike the keynote, it disturbs the mind though mildly; opens the eyes though a little; creates a sort of drowsiness and tends to go down and merge with the tonic. Hence Ri, may be said to indicate a little disturbance and to mark a *plaintive* note.

7. In the period of boyhood, the child is, unlike in its infancy, able to wide open its eyes and perceive and recognise the *sound and form* coming from outside; does not allow its mind to be disturbed by it but enjoys at the happy perception thereof. "R2"—that is Thivra *Ri*—represents this third stage. There is no drowsiness or plaintiveness in sounding R2 which is attended with the wide opening of the eyes and

indicates a clear awakening and perception and which comes under the category of a *cheerful* note.

8. In its youth the child has to undergo the severe discipline of a rigid time-table. "G1,"—that is Komala *Ga*—represents this uneasy stage and is therefore a *plaintive* note.

9. * The stage of inquiry arrives at the early manhood of the now-grown-up child which therefore consents to joyfully acquire much knowledge. Hence "G2"—that is Thivra *Ga*—which represents this stage is a *cheerful* note.

10. Optimism and egoism form the several feature of the young man puffed up with mere knowledge. "M1 "—that is Komala *Ma*—represents this stage and is generally a *cheerful* note.

11. When, upon the hard and unsympathetic rock of the world, the earthern vessels of optimism and egoism are broken to pieces; the hitherto optimistic man feels himself disappointed and grows pessimistic. This seventh stage is represented by "M2 "—that is Thivra *Ma*—which is, doubtless, a *plaintive* note.

12. Wisdom and humility, then, set right the mind of the disappointed man which (mind) thereupon reaches the happy state of equilibrium. P—that is *Panchama*—represents this happy eighth stage and is a *cheerful* note.

13. Having arrived at the stage of P the young man's mind begins to be vaguely vexed with the problem of eternal life. This vague disturbance is represented by "D1,"—that is Komala *Dha*—which is a *plaintive note.*

14. The reason of the disturbance is perceived to be the want of Bhakthi or faith in God. This perception is the tenth stage represented by "D2 "—that is Thivra *Dha*—which is again a *plaintive* note.

15. "N1 "—that is Komala *Ni*—marks the eleventh stage of Bhakthimarga being cheerfully followed : and hence it is a *cheerful* note.

16. A doubt regarding the efficacy of prayer arises in the twelfth stage of "N2"—that is Thivra *Ni*—which may be marked as a *plaintive* note.

17. In the thirteenth stage, the happy conclusion is arrived at, viz, the service of humanity is worship of God. The octave *Sa* represents this stage and is therefore a *cheerful* note.

18. Thus the thirteen stages of a man's *life represent the thirteen notes of music in an octave. On analysis, it will be found that from the tonic *Sa* to *Pa* there are five cheerful notes and three plaintive notes : and from *Pa* to octave *Sa* there are two cheerful notes and three plaintive notes. If you eliminate the prakrithi swaras "Sa—Pa—Sa," you will find that, in a given octave, there are more plaintive notes than cheerful ones. Hence Shakespeare rightly observed !

"I am never merry when I hear sweet music." The cheerfulness or sorrowfulness of a song depends on the nature of the notes selected.

19. Now. I have to familiarise you with what may be called "the Æsthetics of Music." Aesthetics—I need hardly tell you —is that branch of philosophy which deals with "the beautiful" and is, indeed, a doctrine of taste. My object in drawing your special attention to this aspect of the question is to suggest to you a secret whereby to create a wholesome taste for music in the generality of the people. The savage in the hill, the peasant in the field and the cultured man in the music—Hall have each his own idea of *beauty* and music therefore affects them each in his own way. It must not be forgotten that man is, in the first place, an animal and *then* a human being and that therefore the senses of touch, tongue and nose—which are more important for the needs of animal life—affect him much more readily and quickly than the other two senses, viz, the eye and the ears. To the savage, or the savage—minded, man, music will affect primarily his senses of touch, tongue and nose ; and lascivious songs—Javalis for instance—will please him very easily and make him be "all teeth." But mere sensual pleasure, be it remembered, is incapable of affecting the mind or serving higher purposes ; nor is its field of action wide enough to perpetuate, intensify or even variegate the pleasure. Hence the necessity of *higher* music that will appeal more to the sense of *hearing* than to the lower group of senses.

20. Every higher musician must therefore make it a point not only to be satisfied with his own elevated condition, in point of music, but also to see that the audience he wants to please is also elevated to his level. But the tendency goes the other way, the musician is content to level himself *down* even unto the wretched predicament of the audience.

21. Both the musicians and their audience have, alike, forgotten the wholesome lessons *taught by Thiagaraja in his *Sogasuga Mridanga Thalamu* and *Kaddanuvariki.* The former Krithi shows that Thiagaraja recognised, as an accompanying percussion-instrument of music, Mridangam and (mark !) Mridangam alone ; but not Kanjira, Dolak, Ghata, and a host of other antiquated instruments. The history of musical instruments reveals that, of all percussion-instruments, Mridangam is the highest and latest product. To use, therefore, in a musical performance, all the out-of-date and superseded instruments side by side with, or (what is worse !) sometimes even without Mridangam is as absurd and ridiculous as a Master of Arts using after his name all his previous and superseded titles, such as, Matriculate, F.A., B.A., *and* M.A. Again, the same krithi makes a telling suggestion that the singer, like a master, should ever come to, and maintain, the forefront ; while the instrumentalist, like a servant, should ever keep himself on the back ground, in subordination to the singer. If the order is reversed, much the same chaos and confusion will ensue in the region of music, as we witness it in the region of politics, consequent on the servant of the Executive Council lording it over the master of the Legislative Council and reducing it to a despicably "Glorified Debating Society."

22. The latter krithi, *Kaddanuvariki*, teaches us another lesson. It emphasises the importance of the time—honored Thambura even for the purpose of drone, and not of the now-unfortunately—prevailing Harmonium, against which such European Scholars as Messrs. Clements and Fox Strangways have fought a tirade.$ If, in spite of the Europeans' tirade against the European harmonium and of the Indians' emphasis on the Indian thambura, our people still persist in the use of the vicious monster† of the tempered instrument ; the reason is to be sought for in the never—untrue lines of Alexander Pope.

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen ;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."

* Here I took Thiagaraja's life and described it in terms of the thirteen notes. Others' lives may not conform themselves to these terms. But one thing is certain that in a musical scale there is more of plaintive notes than of cheerful ones.

* See my Life of Thiagaraja,

$ See Lecture. I

† For a Monster the harmonium is inasmuch as it gloats on suffocating the Indian intonation.

23. There is still another and deeper reason for the present depravity of taste. That is the fallacious view of the Theory of Beauty which deserves to be exposed now. Beauty has been wrongly regarded as an entity and the modern musician laboured under a mistaken notion that he had no other option than to adjust his own music to the entitative notion of beauty held by his audience. The truth is that beauty is—not an entity—but a *relation*. A rustic passes by and even lives amidst, a beautiful scenery and yet heeds it not; while a townsman, living far from that scenery and crushed by a weight of anxieties from which the rustic is happily free, ever appreciates it and has at least a photo thereof before him. Hence beauty is a matter of undoubted *relation*. The people must not therefore be supposed to have any absolute idea of beauty germinated in their mind; for, really it grows in proportion to the development of their mind and in its *relation* to the outward nature. Hence I repeat what I hinted at the end of my last Lecture* that a fine voice alone is not enough for a musician but that he must also have an artistic temperament, a genuine individuality and consummate self-control, all capable of levelling *up* his audience. In other words, the up—bringing of musicians alone is only a *partial* work and must be supplemented or complemented by the up—bringing of the audience as well. The musician is a gem—a precious gem indeed; but the audience is the light wherein alone the gem can shine and exhibit its beauty. You are now in a position to understand that you cannot rightly complain about the want of musicians without previously creating an appreciative audience for them for the reason that the musicians and the audience usually adjust themselves according to the immutable Law of Supply and Demand. Open, and take care of, music—schools all over the country and the musicians will take care of themselves. I cannot assure you that, by opening music schools, every blessed individual living in our country will be without a single exception, metamorphosed into a musical being. For, just as you have *colorblindness*, unaffected by light—waves; so you have "sound—deafness", so to speak, unaffected by air—waves. It is a matter of ordinary experience that men, who have excelled in the knowledge of abstruse scientific truths, are almost insensible to the most elementary forms of artistic, and of even natural, beauty. Such men God, in the plenitude of his wisdom, has excluded, for the time being, from the inheritance of music. We must all pray to God that they must sooner or later evolve themselves to musical persons but should not find fault with them for their present unavoidable apathy for the fine art. The existence of such incorrigible men is certainly no argument against the establishment of music—schools which, like an arrow shooting at two birds, creates at once both the musicians and an appreciative audience.

24. Let us pursue the subject of Beauty a still further, as such a pursuit is attended with the most practical consequences, especially, from the musician's stand—point of view. Too often do we find musicians tainted with a spirit of amateurish exclusiveness, born of narrow prejudice which leads him on to say that this music is beautiful and that music is ugly. Do not the Europeans cry down the Indian Music? And do not the Indians return the compliment with a compound interest? The law of relativity of beauty will, if carefully understood, set right these erratic men. Ugly is the sight of a man covered with dust and blood, stertorously breathing through dilated nostrils and mouth agape, a wild look of fury in his eyes. But the very pathology of his appearance and expression will seem almost sublime, if we see in him a devoted warrior fighting for his fatherland and his home. But again to a mind which has overstepped the boundary of the notion of fatherland and home and thinks of mankind as of one brotherhood, the appearance of a blood—stained soldier is. doubly loathsome. Thus the idea of beauty cannot, in the nature of things, be absolute but only relative. The Europeans must not therefore think of adjusting the Indian Music to their taste but should do the contrary. Accustomed to the music of an orchestra, the artificial atmosphere of an upholstered and crowded concert hall and the complexity and variety of emotion awakened by the elaborate developments of modern western music, it is not surprising that the delicacy and subjectivity of Indian Music leave them little moved or give only an impression of monotony. It is more their misfortune than their fault that they cannot appreciate the beauty of Indian Music. I do not deny that the same remark holds good in the case of some Indians too. But the greatest charge with which an Indian musician is attacked is that he hates the ancient music of his own country as something ugly and is enamoured of the present street-music even to a fault. Is the revival of sharangadev's Ragas step forward or a symptom of decadence? Is the bringing back of the old Nata to commence a music—party in preference to the modern *Hamsadhwani* and the hackneyed Vatapi Ganapetim, set on foot by Maha Vythinaihier—a step in the right direction or wrong direction? The law of relativity of beauty holds the answers to myriads of such questions.

25. Closely allied with the notion of beauty, there is also that of sublimity; and both the notions form the basis of study of all fine arts. What is the difference between beauty and sublimity? Physical littleness contributes to the emotion of beauty, while physical superiority to that of sublimity. Nothing is sublime that is not vast and powerful and nothing is beautiful that is not small and enchanting. The Grecian Cupid is beautiful; but the Egyptian Pyramid is sublime. We have now to consider which sounds are beautiful and which sublime. A woman's voice is beautiful but a man's voice is sublime. The notes of stringed instruments are beautiful, but those of wired instruments as well as of percussion—instruments are sublime. Since Nature delights in both the sublime and the Beautiful we have but to follow Nature and adjust our music—party in such a way as to bring into prominence these two aesthetic emotions. Hence it was that Patnam Subramanier instinctively insisted on the accompaniment of "Maddala, Thala, Thambura, Vina and Murali" with a sweet voice, in his *Dhanyudevrado*.

*Lecture V—Physiology of music.

An Essay on History.

By T. S. Rajagopalan.

(*continued*)

Knowledge and Criticism.

Amidst all the diversifications of a changing world, we can yet postulate of a certainty that must live in it. A depiction of Art must mean a depiction of a higher life. All knowledge is an expressing of the Real. The Real that is in representation of the mentality expresses to itself of higher condition of knowledge. We are conscious of the existence of ourselves by the consciousness of something outside ourselves. The something outside ourselves is a kindred phenomenon to something within. And all knowledge of ourselves can arise only with reference to a

consolidation in a succession in time. Our consciousness of existence of ourselves, with condition to the consciousness, of ourselves creates a moveable situation of a consciousness and an existence which we always possess in permanence. That is that which we assimilate from our extraneity becomes our internalness that we possess from our externality of induction; and which we proceed wherewith. This unite condition of mentality becomes, that there can be nothing of an external condition which we cannot call internal, and the opposite.

Of external conditions, our mentality can never be a realistic past; for ourselves as thinking beings can ever have a productivity of thought, and not of reality. But then our condition of the real is that we can be conscious of: and, knowledge which we possess being a condition of the Real, must conform to the unity within ourselves. This unity being an existence in a varying succession of time, must be an external existence, in time. And that when we cogitate of a finality we *a priori* possess an infiniteness which we must analyse.

However, we be unconscious of our consciousness in time, our unconsciousness is a condition of representation so far our mentality is concerned, that it be not infinite in itself, but an approaching. We know what we can postulate. But one postulation being a representation with reference to a first relation, it is difficult to consolidate a degree of differentiation in our condition. But strangely, our condition of mentality is so constitute, that whatever be the nature of a national being of the world, it cannot go more than itself. That is, man as being of the order of the highest creations of the world, our condition of reason is a position, wherein all is lost of the Real: and a condition of supremeness in itself is aimed at. 'We learn to know that we do not know,' is a famous saying of Socrates. What we know, we are learning; and what we are learning, we do not know. Our process of assimilation of knowledge, is a process of finiteness under severality to infinity.

Our expressing of Truth is an *a priori* unity of our objective mind. A representation outside ourselves must conform to the object represented. Now, the singularity of our knowledge lies in our unity of severality and of diversity of unity. We create of our mind an idea that is a consolidate of ideas of Nature. The consolidation is a deduction of the apriority of our mind. The apriority varies as our mentalness of Nature. And in our synthesis, we are able to posit of what we can conceive. And as knowledge varies, it is to portray of variation in general and variation in particular. The generalness of condition is aconductance of the mentality so far as a particular consideration is worked up. As we generalise, we fall off the particular; and as we proceed in the particular we lose the general. We are thus carried from a finiteness to a greater one, and to infinity.

Criticism is the means by which we discover whether a finiteness as such falls in its right path. The conduction so far of a generalness of consideration, with reference to a consolidation is to be called right, (sometimes in condition of time). Given a situation to develop itself, it requires from an universal concern that it can assume such demands as it can assimilate. The world is a greater thing in all. And when criticism refers to a particularness of movement, that which moves is to move with reference to itself and with reference to the general. As a certain repose is concerned, the repose is obtained of a condition of force: and a condition of force to develop in within itself is to project its substantiveness. It substrates its exeistence, and as it concentrates it dissolves to its greater concern. That which greatly adds in process, by very addition is a process of dissolution. An existence by itself in its very nature, is a condition of not-absoluteness. And not-absoluteness as far as it means an elasticism must mean a degree of progression from one finality of approach to another. But, an elasticism, when mutually divisible, must mean an aggregation that is disintegration. Hence, aggregation can only mean with reference to a particular concern of a certainness: and a dissolution can only follow of its very concern. The situation that has assimilated to development must mean an abstraction as reversal an ideation. Our critical faculty is an enquiry. And in our discovery of Truth, for which Criticism is the process, we find that which make up to converge the image of Nature.

The Fundamental principle of Freedom.

Freedom is restraint; and restraint is freedom. That which consolidates to an action of a free-will opposes to itself a finiteness of constraining. Both are the ends of a beginning: as that that by separation proceed by themselves cannot be an acting consistent with it. A finiteness is the finite of an infinity and, infinity opposing to itself at every one of its point leads to an autonomy. The will is a total consolidate of ideas; as notion leading us to a transcendental permanence: as from which an unity proceeds to Nature that devolves. This permanence is impossible of cognition; for that of which we cogitate cannot produce a spontaneity: as that spontaneity is spontaneous by itself and it acts in limitation. All limitation is itself an action; that by the very limitation the Will attains to a Freedom. We cannot be conscious of our freeness, before we are conscious of that which causes it. The law that proceeds without as limitative at every one of its step a sustaining, which so far as it is outside ourselves is free and so far within limited. A transcendence of cause can never lead us to a universal effect of freedom. Either the cause itself must lapse or the transcendence be reduced to a transcendentalness or both. A noumenal activity hence proceeding to limit itself to an opposition cannot limit the opposition if it be not noumenon and cannot oppose if it does not limit. The will is an unity applicable only to a system of the acting world. So far of action, it can mean only a necessity of it.

All action is an immediacy of thought. The thought that substrates the action is that which proceeds it. We cannot suppose that in a cogitable existence, the will that consolidates is an existence of thought that can submit to acting. The apriority of the will can only subsistence an unconditioned action of a condition. Instead of passing through an infinity of regress, the will that a priori generates an uncondition, creates through a process of condition the uncondition. We can never imagine of uncondition unless it be conditioned. When we allow of condition, it is scrupulous to proceed through the uncondition. Hence, in a conditioned spontaneity, the Will recedes to a conformity of human thought of action. In our diversification of mentality we possess the unity of the will commanding our action. Hence the Will that can divide, can only possess one function with reference to the action, viz. that it is to act in conformity with itself. The actions are to be determinable by the actions themselves. That will is enough to act in a general free condition: for, of action it is to be free. Hence, the moral maxim that a free condition is to reach its maximum amount of freedom is its imperative. The mind as it determines the actions of the world by their moral worth, creates to it a condition of itself, wherein it is all actions and no mind and all mind and no action. The successiveness of our mentalness possesses a series of mental unities, from which we pass over one to another. The

objectiveness which the action creates remains as will and the action determinable by it. In a universal cycle of change, permanence possesses as it dies. When the permanence of possession restrains its death, it is freedom acting in its potency as free. The permanence then is to be an unity that to act in conformity with the world. But action is what the world creates. In the midst of an infinite variation, the least varying is to be that which is to be free and unvarying.

The Criterion of Law.

Law is the conduct of least resistance in the physical world. Before we ideate ourselves, to our acting, we know we incirtably move in a revolving cycle which we cannot leave of and to which we cannot only submit ourselves. Our difference of mentality with respect to our outer conditions are not commanded by our supremeness of rational cognition; but by that of physical finalness. The criterion of law is therefore not of action towards a certain phenomenon; but of negation towards it. And negation is possible of existence; only when we can postulate of an action. Hence, what we understand as negation, as subscription in a free world of physical movement, must mean a negation in particular against an existence in general. The resultant of a negation, and the cause for it, demand a certainty of condition of restriction on the other side. Ourselves possessed of a free-will, constrain to a particular cognition of our mentality, that instead of consolidating the constraining, we unusually proceed of a wrong understanding that idea of something pressed can be removed by something not pressed in external. The very idea of the thought in the physical mentality must mean a condition of not freeness in its sphere.

That which we can think of we can do; for our very thinking based upon action, we *a priori* follow that all our thinking can have action. Happiness as being the end and aim of life, we strive after, something that we are wanting in our thinking. Happiness is that we attain by ourselves as extraneity of Nature, and as that as a submission of it. The extraneity which we think of, is no doubt based upon submission; and we are thinking we are external when we are not. This which substresses the external is to be something though external an internal criterion of Truth. An internal criterion is a criterion evidently based upon a multiplicity of criteria. So, the consolidate of our action must be based upon an infinity of co-actions.

The Idea of the Greater Self.

By strange sophistry, we feel something to our own, when we cannot lay claim to. The condition of the self that forms but a negationed nucleus somehow exerts itself. We are either the smaller existences of a greater world; or still nothing of the greatest. The thing we possessed we fancy to possess as that the idea of forlornness carries with it the idea of possession. The propensity begins to extravagance in ourselves a consciousness that without the least effort on our part, it develops to a magnitude, we are scarce able to resist. As,

'Faleen clerub, to be weak is miserable, doing or suffering.'

We cogitate our integral coherence and mean to establish ourselves as a consolidate and finite end of what the world may divine us to. And something remains something yet.

'States fall, Arts fade, our Nature doth not die.'

Our permanence we mean to substantiate by the permanence of the world. The permanence of the world within our existence, forms a considerate whole of ourselves, what we live, we mean to live for. That towards which we live, being a substantiation, we are our concernings apart from the world. The world may mean what it means. But, we are since meaningful; and in our greater actions to act according to the demands of our greater will. That which substrates all our actions to a determination knows its demands not insecure. And instead of counting pebble-stones in the sea-beach or imaging of a translation of uninteresting particles the world holds of ourselves, we are doing what to change.

What we deduce outside we must consolidate within. All complexities of existences are to concentrate ourselves to a stability that we must not go out of the common pale, and must not lose it. And what we are cognisant of, we attain to.

'Such keenness from the living ray I met,
That, it mine eyes had turned away, methinks
I had been lost; but, so embolden'd, on
I pass'd as I remember, till my view
Hovered the brink of dread. infinitude.'

The existence of the world, we become conscious of, through a certainty of relation, which we must possess. An unknowing tie binds us all to our habits, and to our concerns.—'Not only the portrait of our external being, but an assemblage of the minutest particles of which our nature is composed; a mirror whose surface reflects only the forms of purity and brightness; a soul within our soul that describes a circle around its proper paradise, which pain, and sorrow and will dare not overleap.'

The sufferings of the world, we forget in our goodness. An evilness we dare not do which cannot be a rightness. We are in greater condition of love; and it designs, as evil, as suffocation of greater fondling. A network of intersections can only mean a greater condition of parallel: for, freedom that develops itself, must develop through a greater condition. We can only hate the things we can love: and even know to love. That we hate being limitary, we attain to a greater expression.' Now, the law of progress excludes the idea of a fall; for a fall of humanity would be precisely the opposite of progress. The mode of reasoning rests upon a great confusion of ideas arising out of the word law. A physical law being, as we said, the expression of constant facts, in a domain in which liberty does not exist, every law excludes its contrary; and our knowledge of the true law enables us to deny very fact which would contradict it, just as the certain knowledge of a fact enables us to deny the law, which would deny it.'

And freedom obstructed comes to consciousness of self that we progress from our negation to a positivation of ourselves till we realise our fulness of extent. In our ideation thus consolidated, we find our actions superscribed to something which we feel in ourselves that raises the imagination, and works in us to what we did not think. A vibration of sympathy that runs through our fibres rises to their greater tingle; and what sympathic as reality is raised to a greater tone, till we feel that what we produced we occupy in and attain to, a condition we can ever envy.

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